

苏州交响乐团音乐会
SUZHOU SYMPHONY ORCHESTRA

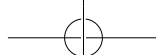
2017

不朽的
老柴 I
THE ETERNAL
CHAIKOVSKY I



03.18

19:30 SAT. 六



THE ETERNAL
T CHAIKOVSKY I

指挥 李飏

Conductor Biao Li

小提琴 包申诺

Violin Shennuo Bao

柴可夫斯基

《哈姆雷特》幻想序曲，作品 67

D 大调小提琴协奏曲，作品 35

第一乐章 中快板

第二乐章 小坎佐尼：行板

第三乐章 终曲：活泼的快板

中场休息

F 小调第四交响曲，作品 36

第一乐章 稍慢的行板

第二乐章 小行板

第三乐章 谐谑曲：固定音型拨奏

第四乐章 终曲：活波的快板

TCHAIKOVSKY

Hamlet Fantasy Overture in F minor, Op. 67

Violin Concerto in D major, Op. 35

I. Allegro moderato

II. Canzonetta: Andante

III. Finale: Allegro vivacissimo

Intermission

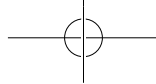
Symphony No.4 in F minor, Op. 36

I. Andante sostenuto

II. Andantino in modo di canzona

III. Scherzo: Pizzicato ostinato

IV. Finale: Allegro con fuoco



关于“老柴”

彼得·伊里奇·柴可夫斯基

1840年5月7日生于俄罗斯沃特金斯克小镇
1893年11月6日在圣彼德堡逝世

柴可夫斯基的创作，兼具欧洲浪漫音乐美学与俄罗斯民族风情，个人风格清晰明朗。他的作品长演不衰，并使他成为最炙手可热的音乐家之一。如同他的音乐一样——有力，深邃，爱国，柴可夫斯基对音乐史上的民族乐派、以及对俄罗斯文化身份塑造的影响是巨大的。

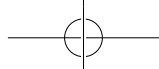
延续前人的脚步，柴可夫斯基的这部D大调小提琴协奏曲，与贝多芬、勃拉姆斯创作的同名作品，成为小提琴作品中不朽的、毫无疑问的“三巨头”。《哈姆雷特》幻想序曲是对莎士比亚戏剧中丹麦王子狂想式的注解。而这种宿命论式的徒劳，也在其第四交响曲开头的小号中得到共鸣。

ABOUT PYOTR ILYICH TCHAIKOVSKY

PYOTR ILYICH TCHAIKOVSKY

Born May 7, 1840 in Votkinsk, Russia
Died November 6, 1893 in Saint Petersburg

An ultimate Romantic and quintessential Russian, Tchaikovsky stood at the cultural crossroads of Tsarist Russia, wrestling between aesthetical values of Western European music and fundamentals of Russian native music, career in civil service and musical ambitions, personal crises and increasing international recognition, nascent Russian musical nationalism and uncertainty about the country's cultural identity – all factors contributing to the duality and ambivalence which characterized his life but did not prevent him from forging a personal but distinctly Russian style, and becoming one of the most popular and frequently performed composers of all times. His impact on musical nationalism is indisputable as his music is powerful, poignant, and patriotic.



《哈姆雷特》幻想序曲

F 小调，作品 67

Hamlet Fantasy Overture in F minor, Op. 67

创作于 1888 年 | c. 1888

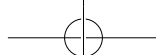
作为一种结构严谨、内容完整的单乐章形式，交响诗或音乐会序曲为十九世纪浪漫主义作曲家提供了音乐表现的无限可能，打破了古典主义平衡的形式结构。它坚持认为，抛开文字、戏剧束缚的纯器乐演奏可以有力烘托戏剧性叙事的情感意境。此外，它将纯粹的器乐演奏与诗歌、戏剧文学连接起来，让人如痴如醉。

莎士比亚成为各个时代无数艺术家和作曲家的灵感源泉，激发他们创作出各种体裁的作品，如歌剧、芭蕾舞、戏剧配乐。时至今日，它们仍以独立节目的形式活跃于各大音乐会上。柴可夫斯基也不例外，三次从莎士比亚的作品中汲取灵感养分，《罗密欧与朱丽叶》《暴风雨》《哈姆雷特》，先后成为他的灵感之源。作为浪漫主义作曲家中最具权威性的人物，他发现，交响诗或音乐会序曲可以完美呈现他的灵感。

音乐会序曲《哈姆雷特》就是通过形式表现将灵感完美结合的成果。它不是在莎士比亚剧情的原景重现，而是通过线性的幻想式编排，对丹麦王子狂热的性格特点进行诠释。有趣的是，《哈姆雷特》幻想序曲是献给挪威作曲家爱德华·格里格的作品，柴可夫基于 1888 年初在莱比锡某地遇见了爱德华·格里格，也是在这里，他同时遇到了德国作曲家约翰内斯·勃拉姆斯。

As an organic, integrated, and one-movement form, the symphonic poem, or the concert overture, offers the Romantic composer of the Nineteenth Century boundless possibilities of expression without the classically balanced formal structure. It firmly reinforces the belief that pure instrumental music can convey effectively and powerfully a dramatic narrative without the assistance of texts and theater. Furthermore it becomes a convincing vehicle linking sheer instrumental music with poetry and dramatic literature.

Shakespeare has inspired countless artists and composers over the ages, giving rise to creations in other genres such as opera, ballet, and incidental music for theater productions which have remained as stand-alone concert repertoire. Tchaikovsky was no exception, having turned to Shakespeare three times, first in *Romeo and Juliette*, then *The Tempest*, and now *Hamlet*. Being the most demonstrative of all Romantic composers, he found that the symphonic poem, or the concert overture, lent itself perfectly to externalizing his inspiration. The concert overture *Hamlet* is the fruit of such a perfect union of the inspiration consummated by the formal expression. It thrives not on the actual enactment of the Shakespearean plot, but on the rhapsodic character development of the tragic Danish prince through this scheme of fantasy along a linear structure. Interestingly, The *Hamlet Fantasy-Overture* was dedicated to Edvard Grieg, whom Tchaikovsky had met in Leipzig in early 1888 on the same occasion that he met Johannes Brahms.



D 大调小提琴协奏曲，作品 35

Violin Concerto in D major, Op. 35

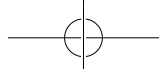
创作于 1878 年 | c. 1878

作为小提琴曲目中演奏技巧高超、里程碑式的作品，柴可夫斯基的《D 大调小提琴协奏曲》与贝多芬和勃拉姆斯创作的同名作品，成为小提琴作品中不朽的、当之无愧的“三巨头”。经历了噩梦般的 1877 年，协奏曲的创作成为了最美好的事情。那一年，他自杀未遂，婚姻失败，身心交瘁，灰心丧气地逃往欧洲，度过一段漫长的恢复期。在那里，柴可夫斯基结识了自己的亲密朋友——小提琴家约瑟夫·克特克，在他的陪伴和艺术讨论中，他汲取了许多灵感，在瑞士的疗养期间迅速并顺利完成了协奏曲的创作。但是，不幸又一次降临到柴可夫斯基身上。当柴可夫斯基将协奏曲献给莱奥波德·奥尔之时——一位曾培养出米夏·艾尔曼和雅舍·海菲兹等音乐奇才的伟大小提琴家，莱奥波德·奥尔惊愕地对他说，这部作品毫无演奏意义。这部作品的首次公演无限期推迟到了 1881 年，直到一位年轻的小提琴家布罗斯基说服汉斯·里希特和维也纳爱乐乐团首次演奏了这首曲子。维也纳首席音乐评论家——暴躁气的汉斯·里希特给予了这首协奏曲最糟糕的评论，批评这首曲子对技术和演奏的极高要求。柴可夫斯基终其一生都没有从这个评论的阴影里走出来。凭心而论，柴可夫斯基的作曲十分出色，用抒情式的浓重笔墨和精妙的控制手法，掩盖了难度极大、锋芒毕露的片段。甚至汉斯·里希特也承认说，优美的乐章在他身上慢慢生发。但它是辉煌的终曲，那么炽热，带着民歌式的旋律。其第二主题非常“俄罗斯”化，风笛般的和管给柴可夫斯基的这部协奏曲留下浓墨重彩的一笔。从那以后，协奏曲成为小提琴演奏曲中中盛不衰的曲目。

Considered one of the most monumental and technically difficult works for the violin, Tchaikovsky's Violin Concerto completes the triptych of violin concerto in D major along with those of Beethoven and Brahms. The composition of the concerto was that best thing that came in the aftermath of the nightmarish year of 1877, after a botched suicide attempt and a bad marriage left him ill, depressed and fleeing to Europe for an extensive period of convalescence. Inspired by the companionship and artistic counsel of his close friend, violinist Iosif Kotek, Tchaikovsky completed the concerto swiftly and smoothly during a health retreat in Switzerland. But another stroke of ill luck fell on poor Tchaikovsky when the concerto's dedicatee – the great violinist Leopold Auer, who taught such legendary giants as Misha Elman and Jascha Heifetz – stunned the composer by declaring the work unplayable.

The scheduled premiere was then indefinitely postponed until 1881 when a young violinist, Adolf Brodsky convinced Hans Richter and the Vienna Philharmonic to premiere it. Vienna's leading but often ill-tempered critic Hanslick gave the concerto the worst review, complaining about its high technical demand and virtuosic writing. Tchaikovsky never quite got over for the rest of his life this condemning review. In all honesty Tchaikovsky did an excellent job in shrouding the challenging and exhibitionistic passages with lush strokes of lyricism and refined restraint.

Even Hanslick admitted that the lovely slow movement was slowly growing on him. But it is the brilliant Finale, with its fiery drive, folk-like melody and the very 'Russian' second theme over the bagpipe-like drones that give this concerto the distinctive signature of a Tchaikovsky masterpiece. The concerto has ever since remained an eternally indispensable item of the violin repertoire.



F 小调第四交响曲，作品 36

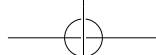
Symphony No. 4 in F minor, Op. 36

创作于 187-1878 年 | c. 1877-1878

在柴可夫斯基的一生中，有两件里程碑式的事件为他的《第四交响曲》奠定了戏剧性的背景基调：第一件是不幸的婚姻将柴可夫斯基引向了重型慢性抑郁症，第二件事是，他与梅克夫人保持了长达十三年的秘密联系，但从一开始，梅克夫人便说他们两人永远不能相见，只能通过书信往来交流彼此的情感与思想。值得深思的是，在沙俄社会，民众对艺术赞助的看法是：人们认为艺术家和赞助者是平等的，艺术家若将作品献给赞助者，更多是想要表达他们之前艺术合作的情谊，而非谦卑的感激。柴可夫斯基将第四交响曲献给梅克夫人，表示他认定梅克夫人是他在艺术创作上的合作伙伴。梅克夫人欣赏柴可夫斯基的才能，为了证明自己与梅克夫人知遇之恩的深深感激和欣赏之情，柴可夫斯基用前所未有的姿态，为梅克夫人撰写《第四交响曲》的作品介绍：“有种强大的力量阻碍一个人通往幸福的彼岸”，并将其称之为“我们的交响曲”。由此我们可以看出，《第四交响曲》中的一切事物皆起因于“命运”。开场号角成了一种结构的标记、一种“命运”的隐喻——让人联想起贝多芬的“命运的主导动机 (fate motif)”——自开场号角响起，一种强烈的宿命感和徒劳感就笼罩了整部交响曲。伴着著名的双簧管独奏，厄运和痛苦的感觉在第二乐章中有所缓和，忧郁、乐观和辛酸交织在这流畅的旋律中，这是柴可夫斯基最拿手的技巧。第三乐章《谐谑曲》柴可夫斯基运用拨奏时的不拘一格展现了其在乐音组合上的天赋，也充分体现了他在创作第四交响曲过程中与梅克夫人的精神交流，正如他曾对她说：“我写出了你的心曲（《谐谑曲》）。”在最后一个乐章中，柴可夫斯基进一步回归俄罗斯风格，加入十分欢乐的民间曲调。他传达出这样的情感：他想要为他人的快乐而快乐，天道轮回，亘古不变，它不是人类挥之不去的噩梦，而是要宣布一个永恒的判决：命运是无法战胜的。

Two monumental events in Tchaikovsky's life provide the dramatic backdrop for the composition of his Fourth Symphony: the disastrous marriage which doomed a predisposed Tchaikovsky to chronic bouts of severe depression, and the start of a thirteen-year long mysterious relationship with Nadezhda von Meck in which she decreed the two would never meet in person but correspond through these emotionally charged and intellectually loaded missives. One important factor to consider is how artistic patronage was viewed during the society of Tsarist Russia: artist and patron were considered equals and dedication of works to patrons was more an expression of artistic partnership than of humble gratitude. By dedicating the Fourth Symphony to Madame von Meck, Tchaikovsky was affirming her as a partner in its creation. To attest to his deep and reciprocal appreciation of Madame von Meck's affection for his genius, Tchaikovsky, in an unprecedented gesture, wrote a program description of his Fourth Symphony to von Meck: "the fatal power which prevents one from attaining the goal of happiness", referring to it as "our symphony".

From this we gather that 'Fate' is the seed of everything in this symphony. The opening fanfare becomes a structural marker and a metaphor of "fate" – reminiscent of the Beethovenian notion of the "fate motif" – from which an overwhelming sense of fatalism and futility oozes into the rest of the symphony. The sense of doom and anguish is only tempered in the second movement with the famous oboe solo, enunciating a mixture of melancholy, optimism, and poignancy through the most cantabile of melodies – a skill that Tchaikovsky was most at home with. The third movement – Scherzo – is a display of Tchaikovsky's gift for tonal colors, using pizzicatos in an unconventional manner for example, and also further evidence of his spiritual communion with von Meck throughout the creation of this symphony, as he professed to her "I wrote it [the Scherzo] exactly as you heard it". Tchaikovsky digs deeper into this Russian roots in the Finale as he cites a folk tune which at the outset seems to be celebratory in nature. His message in this Finale is to rejoice in other people's joy, for the cyclical doom will invariably return, not to haunt mankind but to deliver the eternal verdict that Fate is insurmountable.



指挥 Conductor

李飏
Biao Li

2011年，李飏以指挥家的身份出现在音乐舞台上，在他的指挥道路上，音乐大师克里斯托夫·艾森巴赫和劳伦斯·福斯特给予了他极大地启发和支持。2012年，李飏被北京交响乐团聘为该团历史上首位年度驻团艺术家及客座指挥。2014年，李飏被聘任为中国歌剧舞剧院交响乐团音乐总监和首席指挥。作为一名指挥家，在过去的两个音乐季里，他已与20多个世界著名乐团合作过，如：德国勃兰登堡爱乐乐团、葡萄牙古本江交响乐团、意大利托斯卡尼尼爱乐乐团、法国马赛歌剧院、德国新勃兰登堡交响乐团、意大利帕尔马皇家歌剧院，西北德意志广播交响乐团、德国“LOH”交响乐团，匈牙利李斯特室内乐团、德国基尔爱乐乐团，国家大剧院管弦乐团，澳门乐团，北京交响乐团，以及中国的其他许多交响乐团等。

2013年应邀在意大利“威尔第200周年音乐节”的开幕音乐会上作为首位华人指挥家指挥意大利托斯卡尼尼爱乐乐团全场威尔第的作品得到了意大利媒体轰动性好评，随后被邀率领著名的意大利帕尔马皇家歌剧院交响乐团在中国5大城市巡演新年音乐会，并将在2015年新音乐季中担任意大利帕尔马皇家歌剧院交响乐团客座指挥家。2014年4月，李飏还与中央音乐学院歌剧中心合作，指挥歌剧《阿依达》，并在北京保利剧院成功上演。李飏也将在2016/17的指挥计划中，继续与多支国际乐团合作，其中包括巴西国家交响乐团，阿根廷科隆歌剧院，俄罗斯国家交响乐团，马赛爱乐乐团，韩国KBS交响乐团，瑞士比尔剧院，波兰波兹南爱乐乐团，西班牙瓦伦西亚爱乐乐团，日本大阪室内乐团等等，并将首次同德国勃兰登堡交响乐团合作全套贝多芬交响乐系列音乐会。2008年，李飏荣获奔驰汽车-AMG-生活杂志“国家精神创造者荣誉奖”，2009年荣获《芭莎男士》-“2009中国品位成功年度人物”。目前，李飏是德国柏林音乐学院和中央音乐学院教授，2015年成为索尼签约艺术家。

Biao Li made his first appearance as a conductor on stage in 2011. Maestro Christoph Eschenbach and Maestro Lawrence Foster have had an enormous impact on his career path as a conductor. From then on Biao Li gradually became an established conductor. In 2012, the Beijing Symphony Orchestra named him the Artist-in-Residence and Principal Guest Conductor, a position established for the first time in the history of this orchestra. In 2014, Li was appointed as Music Director and Principal Conductor of China National Opera & Dance Drama Theater Orchestra. In the past two seasons, Mr. Li has worked closely with more than 20 world-renowned orchestras including: Filarmonica Arturo Toscanini, Gulbenkian Orchestra, Marseille Opera Orchestra, Neue-Brandenburg Philharmonie, Brandenburg Symphony Orchestra, Orchestra dell'Opera di Parma, Janacek Philharmonic, Israel Sinfonietta, Philharmonie der Nord-Westfalen, Loh-Orchester Sondershausen, Franz Liszt Chamber Orchestra, Kiel Philharmonic Orchestra, NCPA Orchestra, Macao Orchestra, Beijing Symphony Orchestra and many other well-known Chinese symphony orchestras. In 2013, Biao Li, as the first Chinese conductor to work with Filarmonica Arturo Toscanini, was invited to conduct the orchestra at the opening ceremony of Verdi's 200th anniversary music festival and won rave reviews, which led to an invitation to conduct the Orchestra dell'Opera di Parma on its new year concert tour in five cities in China and the appointment as their guest conductor in 2015. In April 2014 Li conducted his first opera production AIDA successfully at the China Opera Festival together with the Central Conservatory of Music Opera Center. In the 2016/17 season, Biao Li will continue to work with various international orchestras, such as the Brazilian Symphony Orchestra, Teatro Colón, National Philharmonic Orchestra of Russia, Orchestra Philharmonique of Marseille, Biel Symphony Orchestra, Poznań Philharmonic Orchestra, and Valencia Philharmonic. In the next season he will present the whole cycle of Beethoven symphonies together with the Brandenburg Symphony Orchestra. Mr. Li is currently professor at the Hochschule für Musik "Hanns Eisler" in Berlin and the Central Conservatory of Music in Beijing. In 2008 he received the "National Spirit Achiever Award" from Mercedes-Benz, AMG and City Magazine. He was awarded the "Men of Taste and Success 2009" by the magazine Men's Bazaar in 2009 and in 2015 officially became an exclusive artist of Sony Music.



小提琴 Violin



包申诺
Shennuo Bao

包申诺，自幼酷爱音乐，5岁登台演奏，7岁便举行个人独奏音乐会，于2012年考入上海音乐学院附中，师从著名小提琴教育家黄晨星教授。多次参加美国，新加坡，维也纳，香港，台湾音乐节及独奏演出，备受好评，著名小提琴家 VICTOR DANCENKO 听了他的演出后表示，这是位极具才华的年轻人，将会被世人瞩目。

他曾获过台湾宜澜国际音乐节小提琴专业组第一名。香港第四届国际小提琴大赛青年专业组第二名，奥地利贝多芬国际小提琴比赛青年组第二名。

Shennuo Bao has been performing on stage since he was five years old. He gave his first solo concert at the age of seven. In 2012, he became a student of Shanghai Conservatory of Music, studying under the tutelage of the famous violin educator, Professor Huang Chenxing.

He has participated in music festivals in the United States, Singapore, Vienna, Hong Kong, and Taiwan where he held solo performances. After one of his concerts, the great violinist Victor Danchenkoprised the young violinist, declaring that Shennuo Bao is a very talented young artist.

Shennuo Bao has won numerous prizes, such as the First Prize of the Professional Group in the Ulan International Music Festival in Taiwan, the Fourth Hong Kong International Violin Competition in the Youth Professional Group, and Second Prize in the Youth Division in the Beethoven International Violin Competition in Austria .



苏州交响乐团
Suzhou Symphony Orchestra

苏州文化艺术中心大剧院 SCAC Grand Theater

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苏艺演出

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